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## FOR THE TEACHER AND PUPIL.

**Music.**—Mr. I. J. Paderewski and Mme. Helene, Baroness of Rosen, have the honor to announce to you their marriage, which was celebrated on May 31, 1899, at the Church of St. Esprit, in Warsaw.

**Art.**—Marie Bashkirtseff, who died at twenty-three, is still much talked of in Paris, and the studios she frequented are sought by many American and other literary pilgrims. She was a female Admirable Crichton. It is said that Russian children have no childhood. Marie Bashkirtseff was certainly very precocious. She knew Greek and Latin, she spoke five living languages, she sang with all the heart of a finished singer, she played six different instruments well. We read with astonishment of the marvelous memory of Lord Macaulay, who used to test and train that mental faculty by repeating Milton's "Paradise Lost." Marie Bashkirtseff performed feats of memory almost as wonderful.

**Medicine.**—Highly spoken of as a pain reliever in the treatment of neuralgia, rheumatism, etc., is Antikamnia. As may be imagined, says the *London Lancet*, it is a most valuable addition to the list of

coal-tar derivatives of the benzole series, into which, however, certain amine groups have been introduced. It is white powder, not disagreeable to take, and of alkaline reaction. It affords relief to existent pain, and, by presence in it of the amine group, exerts a stimulating rather than a depressing action on the nerve centres and the system generally. It possesses great advantages over other crystalline coal-tar products, and is a boon to headaches of all descriptions, nervousness from brain work, excesses, severe colds or grippe—and all conditions in which pain is prominent. Antikamnia tablets bearing the monogram *AK* are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

**Science.**—The deepest hole in the earth is near Ketschau, Germany. It is 5,735 feet in depth, and is for geological research only. The drilling was begun in 1880, and stopped six years later because the engineers were unable with their instruments to go deeper.

A German biologist has calculated that the human brain contains 300,000,000 nerve cells, 5,000,000 of which die and are succeeded by new ones every day. At this rate, assuming the correctness of the

German's guess, we get an entirely new brain every sixty days.

**Miscellaneous.**—More than 40 per cent. of the British people could not write their names when the Queen ascended the throne. The proportion in that condition has now been reduced to 7 per cent.

Fat people are less able to resist the attacks of disease or the shock of injuries and operations than the moderately thin. In ordinary every-day life they are at a decided disadvantage; their respiratory muscles cannot so easily act; their heart is often handicapped by the deposit on it; and the least exertion throws them into a perspiration. This last fact is curiously misunderstood; it is almost universally looked upon as an actual "melting" of the subcutaneous fat, and is considered to be nature's method of getting rid of superfluity. But this is not correct, for in spite of its greasy appearance, sweat only contains a trace of fatty matter, rarely more than .01 per cent., and this comes, of course, from the cells of the sudoriparous glands, and primarily from certain constituents in the blood. A person whose limbs and body are covered with adipose tissue is in the position of a man carrying a heavy burden and too warmly clothed.

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## THE PHILOSOPHY OF THE HIGHER BEAUTY OF MUSIC.

In the rush of a busy, practical age, the pauses made from time to time in order to consider calmly some subject of purely abstract interest, serve as periods of refreshment and rest from the mechanical grind of the world-engine. Few realize this fact, and the appeal to the workers to cease their labors for a time and give some study to the underlying principles, whether of science or of pure æsthetics of the art which they follow, meets often with but a meagre response. Yet there are a few select spirits to whom such thought provides the intensest, though calmest, of pleasures, and in order to afford opportunities to such of meeting and exchanging ideas is one of the objects of the Musical Association. The property of no sect or creed, uninfluenced by trade or even professional considerations, the Association offers an open door to all who would enter and speak in earnestness of the weightier matters connected with the art—matters for which there is but little space in the ordinary busy lives of active musicians.

Such an opportunity was given recently, says the *Musical News*, when Mr. Joseph Goddard, an able and experienced writer, read a thoughtful paper on "The Philosophy of the Higher Beauty of Music." He began by pointing out that musical æsthetics was admittedly a peculiarly occult branch of philosophy, and one in which little progress has been made. Music did not draw in general form from nature, but had been gradually shaped by man, yet it could arouse feeling as transcendent as that inspired by any natural influence. In considering this question, there were two aspects—first, music's abstract beauty; secondly, its inordinate power of stirring feeling. These two qualities, though largely connected, did not always attend each other in equal proportions. Music might be defined broadly as an effect consisting of musical sounds with a tendency to symmetry in their arrangement. In nature there were certain musical sounds produced independently of man, but only in language did we find a tendency to tonal symmetry bearing an appreciable likeness to that which music involves. In both instrumental and vocal music might be observed the likeness of certain modes of utterance connected with inspiration, the holding of the breath and expiration. The fervor which prompted stress in speech might also give birth to effects in music of peculiar beauty. While these rudiments of effect had in language no independent existence, they were in music extended and developed into independent forms. Yet they were connected organically in language—they defined a certain form. This was strikingly instanced in fine elocution. The elocutionist of genius added to the language he uttered a special influence. It might also be said that he set language to elocutional effect as definitely, if not as deliberately, as a composer sets his text to music. Every composer was to some extent influenced in his work by his feeling for language, and, as a matter of fact, we found that graphic musical expression often moved in such forms as might be suggested by the feeling of utterance. The lecturer thought that notwithstanding the connection between music and language explained much in the influence of music upon it, it did not go to the heart of the matter and explain the abstract beauty of music. His explanation would consist of an attempt to bring it into line with natural beauty. Natural beauty had been regarded by great thinkers as, at bottom, an ultimate fact. Though the beauty of nature was inexplicable in detail, its existence became less surprising if a broad view were taken of the circumstances. We, with all our varied capacities, were surrounded by an infinity and a genius, with a portion of which we are necessarily in harmony. Beyond this necessary adaptation there were certain fitnesses between our nature and the outer world, which appear to be simple coincidences arising out of the variety and plasticity of our faculties and the far greater diversity without. Did the absolute beauty of music, combined with rhetorical fervor, account for its remarkable emotional influence? In speaking of the expressive power of music, Darwin said: "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reverberations to the emotions and thoughts of a long past age. All these facts with respect to music and impassioned speech become intelligible to a certain extent, if we may assume that musical tones and rhythm were used by our half human ancestors during the season of courtship, when animals of all kinds are excited not only by love, but by the strong passions of jealousy, rivalry, and triumph. From the deeply laid principle of inherited associations, musical tones in this case would be likely to call up vaguely and indefinitely the strong emotions of a long past age." The lecturer suggested that the multitudinous feelings that have ebbed and flowed in man throughout past ages had left certain allied modifications in his nervous organization, capable of descending heredi-

tarily. These being re-stirred with activity by some special influence, the original feelings were more or less vaguely revived. Our sentient capacity was far deeper and more varied than we might conceive. If the varied feelings that throbbed through former lives for countless generations are not quite passed away, but re-arise in fainter tremors and changed complexions, how deep and complex must be the conditions of feeling within us! What a vast potentiality of feeling we inherited! What a world within us had nature and art to illumine! In concluding this part of his subject, Mr. Goddard said he hoped in a second paper to explain several other peculiarities of musical effect, and to point out the principle on which music aided the influence of words and scene.

## MUSIC AND MATRIMONY.

The question of whether musicians and artists should marry is one that has interested many scientific men and great writers.

Some of these think that musicians should mate with musicians, or at least with a spouse of musical tastes, while others maintain that the best partner is one whose inclinations are entirely dissimilar from your own.

A celebrated Frenchman said to a young writer: "Marry a stupid woman—your cook, if she be a good one—so that she may serve as a mental pillow for your head."

A writer in the *Cornhill Magazine* tells us about the matrimonial experiences of some great musicians, and he dwells at length on the case of Haydn, a case that should interest the advocates of the "love comes later" theory.

"Haydn married not the girl he was in love with, but her sister. 'Haydn, you should take my oldest daughter,' said father Keller, the barber; and as Keller had done a good deal for Haydn, the composer felt that he must sacrifice his affection on the altar of duty and oblige the old man. At the time of the marriage, in 1760, Haydn was twenty-nine, while his Anna Maria was thirty-two. There does not seem to have been much love on either side to start with; but Haydn declared that he had really begun to 'like' his wife, and would have come to entertain a stronger feeling for her if she had behaved in a reasonable way. Unfortunately, Anna Maria had neither rhyme nor reason in her composition. The entertaining Marville says that the majority of ladies married to men of genius are so vain of the abilities of their husbands that they are frequently insufferable. But Frau Haydn was not a lady of that kind. The world had emphatically proclaimed her husband a genius, but to Maria it was quite immaterial whether he were a cobbler or an artist. Nay, she even committed the incredible crime of using the composer's manuscript scores for curling paper, as underlays for pastry, and similar things! She was gay enough with it all, too. When Haydn went from home she would send him the most cheerful little notes. 'Should you die to-day or to-morrow,' ran one of these missives, 'there is not enough money left in the house to bury you.' At another time, when Haydn was in London, he received a letter in which Maria wrote that she had just seen a neat little house which she liked very much, and that he might do himself the pleasure to send her 2,000 gulden with which to buy it, so as to have in future a 'widow's home.' Pleasant reading this for the genial composer! In the first case he wrote, without a trace of anger: 'Should this be so, take my manuscripts to the music publisher. I guarantee you that they will be worth money enough to defray my funeral expenses.' In the matter of the 'widow's home,' he thought it would be best to arrange things himself. Ultimately he bought the house, and in spite of Maria's frequent suggestions of his coming dissolution, he lived in it for nine years after she had been dead. Frau Haydn saw out her seventy years, but some time before that the pair had agreed to live apart as the best way of ending a union which had proved utterly unbearable to the composer."

Sir John Stainer, the British government's chief inspector of music, declares that the musical profession is altogether overstocked and that a serious crisis is at hand. Great numbers of musicians of character and attainments are on the verge of starvation for want of employment. He ascribes this partly to the fact that the profession is becoming fashionable. Of the young people who are flocking to the profession in crowds a vast majority have not the remotest chance of even moderate success. He declares that hardly half-a-dozen composers in England can live by writing music. He himself has tested about 15,000 voices in the last thirteen years, and discovered perhaps twenty-five first-rate ones in that number. He says that nobody, unless exceptionally endowed, should think of the musical profession as a career unless prepared to become a teacher as well as a performer.

## BREATHING AND RESONANCE.

Breathing is the central point in singing. The question is not how much breath we can cram into our lungs, but how we place and how we use a very limited quantity. There are three ways in which we can place the breath. First, by having it low in the body; by the descent of the diaphragm, which divides the chest from the abdomen. Second, by the sidewise expansion of the ribs. Third, we can also breathe by raising the shoulders and using the upper chest. Good breathing, says an exchange, is a combination of the first and second methods, the descent of the diaphragm with the sidewise action of the ribs. Low breathing is rather felt than seen, and results in the enlargement of the waist all round. High breathing is to be avoided. Nobody has a good word to say for high breathing, i. e., by raising the shoulders. A slight movement of the breast-bone is quite allowable, but that does not mean shoulder action.

Of course, we should breathe through the nose. Many people have a habit of breathing through the mouth. This may arise by reason of the nose being partly closed, and the passages not being in good working order, but the proportion of mouth-breathers is considerable. I am told by a throat-specialist, who examines hundreds of noses, throats and ears, that half the people are a little wrong in the nose. We get a certain amount of resonance out of the nose. This is an important point for singers, for if we have not these aids to resonance, we lose a certain amount of quality.

Tightness of dress is an effective obstruction to good breathing. The poor breathing of his lady pupils is the despair of many a singing master; he passes by the matter without saying anything about it. A man sitting at and pressing against a desk very often takes breath high.

Where should we hold the breath? A bad singer may hold it at the throat. By holding at the waist, the breath can be turned into good tone. The waist-muscles are strong; the throat-muscles are comparatively weak. The simplest way of using the breath is in whispering. Count figures in a whisper. There you can get control at the waist and freedom at the throat. We will use the breath in speaking and in singing. Count slowly the figures one to six. Next week you may increase the counting to eight, the following week, ten, and so on. It is suicidal to begin with thirty. Begin with a small number. Now sing at an easy pitch the figures one to eight, try to feel a perfectly free throat, but with breath-control at the waist.

The bones of the body add resonance, but the best resonance depends upon the way in which we move the parts of the mouth; so that mouth-control is very necessary. It is surprising how difficult it is to get ladies to open their mouths. Put two fingers, one above the other, into the mouth. Take the fingers away, keep the mouth open, now shut the mouth. It requires resolution to keep the mouth open. It is quite possible to breathe through the nose with the mouth wide open.

Most people, when they begin to sing, have throats more or less stiff. To get the throat loose, the use of *koo* is very valuable. If you put your hand to your throat, your hand will tell you. Do you not feel your throat move? That movement sets up the freedom and ease that is so valuable in singing. But you can overdo *koo*. A hollow resonance might be set up with too much *koo*, which is not the right thing. Sing five *koo's* on every note. Suppose the breath is rightly placed, the throat loose, and the mouth controlled, the next point is how to get the best *ah*. Say *oo, oh, ah*. In *oo*, the mouth is round, the teeth are not seen; in *oh*, the teeth may or may not be seen; but in *ah*, the teeth should be seen—both upper and lower. Look in a mirror and take care that you see your teeth while singing *ah*. Why should we use the *oo, oh, ah*, in this order? The reason is that *oo* is a vowel that is produced forward in the mouth, and that forward production must be maintained. Sing *oo*, do not change the forward *oo* voice position on singing *oh*; next change to *ah*, keeping the same *oo-oh* voice-position, and you get the *ah* where *oo* was, forward in the mouth.

The tongue should be flat in the month. A beginner arches the tongue upward. The command of the tongue can be gained in a fairly short time, and it must be obtained if a good result is desired.

The way not to do it is to sing with bad mouth-shapes. Allow involuntary action. Move the head up and down as the tones of the scale go up and down.

The Loretto Academy at Florissant, Mo., held its fifty-second annual commencement and conferred graduating honors on Maltha Agnes Rankin, St. Louis, Mo.; Marie Louise Dixon, Junction City, Kans.; Mary Cecelia Rotes, Pleasant View, Ills.; Mary Lillian Florida, Jerseyville, Ills.; Mary Agnes Clyne, Springfield, Mo.; Mary Atchison Walker, New York City, N. Y.



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THOMAS M. HYLAND, . EDITOR.

AUGUST, 1899.

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## AMERICANS IN PARIS.

On a subject that has been much discussed, but which cannot be impressed too strongly upon the parents of young American girls alone in Paris, the New York Tribune's French correspondent recently wrote:

"The rush to Paris of American students, both men and women, to perfect themselves in the art of singing has this year exceeded all previous limits. Although many musical students coming here have undoubted talent, it is nevertheless a fact which causes many bitter heartburnings that at least half of the newcomers have not sufficient talent to compensate for the sacrifices involved by coming to Paris to study, and they had much better put themselves under the care of teachers at home. It cannot be too strongly urged upon American fathers and mothers not to send their daughters over here without proper protection. The evil results of this carelessness on the part of American parents are familiar to all residents here, and painful instances of the consequences of this oversight are frequently brought to light. American girls should be accompanied by one of their parents or relatives, and ought never be left to the protection of the families with whom they may be boarding. It is absolutely useless for American students to come over here with a view of appearing in Continental cities where French is spoken until they have thoroughly mastered the French language and can speak it without a trace of English accent. Many American students get shipwrecked in Paris because they wander from one teacher to another in the expectation of having their voices or the manner of their tone production materially changed. They should not strain and injure their voices by excessive study, as many do. They should not economize in food, but should consider their physical welfare quite as important as their vocal culture. If they really possess great talent they ought, then, to come here as early as possible—even before their voices are placed.

There are at present many "auditions d'élèves," among the most important of which are the "auditions" of the pupils of Mme. Marchesi, who, on the whole, still ranks as the foremost teacher. There

are a host of other teachers who have their enthusiastic admirers. Among them are Mme. Krauss and her niece, Miss Gurtler; Mme. Padedá, Mme. Laborde, Mme. Lagrange, Juliani, Sbriglia, Frohn Desto, etc."

## THE STRAUSS FAMILY AND THE VALSE.

For something like eighty years—from about the time when Byron made the newly-introduced dance the subject of a satirical poem, down to the present day—nearly all the music of this class has been written by Strauss the father, who flourished during the first and second quarters of the century, or by some one of his three gifted sons, and for the most part by Johann, the eldest, says a writer in the *Standard*. The eagerness with which the giddy dance of the German peasantry was suddenly adopted by fashionable society in all parts of Europe must have given abundant occupation to the inventors of suitable tunes, and it inspired some of them with strains of so magical a character that the popularity of the waltz, already prodigious, was still further increased by the stimulating effect of the music. In the early days of the century all German composers, from Beethoven, Schubert, and Weber, to Lanner, Lupitsky, and Strauss, wrote waltzes. The graceful "Soiree de Vienne" of Schubert, the fascinating "Invitation to the Dance" of Weber, have in them much more of the genuine spirit of the dance than can be detected in the somewhat serious attempts at levity to which the grandest and most powerful of composers gave the name of waltzes. In this kind of art Johann Strauss the elder stood before Beethoven; and Brahms, in the present day, was indulging in no idle compliment when, after writing down the principal phrase of the "Bluc Danube" in the album of Joahn Strauss the younger, he added: "Unfortunately not by me!" Wagner would have composed no true German opera had he failed to introduce into his "Meistersinger" a pretty and captivating German waltz. But, for drawing-room purposes, the "Meistersinger" waltz could not be compared with the "Thousand and One Nights," the "Juristen Ball" or the "Man lebt nur einmal" waltz of the late Johann Strauss. The last, like other work from the same hand, has been transcribed, with elaborate additions, for performance in the concert-room as a piece of display. Though the elder Strauss never, we believe, had honor of this kind paid to him, Heine has given him some brilliant pages in *Französische Zustände*, which will prevent his being forgotten, even if he should not be remembered, as he ought to be, by his own beautiful melodies. Heine was suffering in those days from Angophobia in an acute form, and he repeated with evident satisfaction a statement made to him by Strauss, to the effect that when he was in London with his celebrated orchestra, English dancers could not keep time even to his most rhythmical waltzes. Years later, when Johann Strauss the younger visited us, a new generation had grown up, to whom the habit of waltzing had become a second nature; and neither he nor his younger brother Ednard had, out of Vienna, any warmer or more intelligent appreciators than in London.

America could easily have, as Germany does, numerous song societies where cantatas, masses and choruses are studied under painstaking masters. In Germany the child lives in a musical atmosphere; he is accustomed to hear the best compositions in childhood, and as he grows up he follows the study of music, not for the profession, but for the pleasure it affords. The musical atmosphere of Germany is felt even in its remote villages, and the child learns only sentiment, passion, pathos, the inner and deeper meaning of the very soul of music. Who can estimate the effect of constantly hearing such good works as may be studied at the choral societies, not to speak of the enjoyment found in thus cultivating the musical taste?

## MAJOR AND MINOR.

Miss Adele Aus der Ohe will make a short visit to this country for a concert tour in January, 1900. She has already been engaged for the Chicago, Cincinnati, Pittsburg and Boston Symphony orchestral concerts.

Mme. Fannie Bloomfield-Zeisler will not be heard in this country during the coming season. She has been engaged for a European concert tour, playing in London, Paris, Vienna and Berlin. She will leave America early in the winter.

Gounod preferred suitable surroundings when he wrote his sacred music, usually some church or cathedral. "The Redemption" was written mainly in Notre Dame Cathedral; the music for "Jeanne d'Arc," in the cathedral at Rheims.

Mascagni and his orchestra have been engaged, together with the Liceo Orchestra, to give a series of concerts at the Paris Exposition in 1900. After the Exposition, Mascagni intends to introduce his orchestra to London audiences.

When Schubert died in Vienna, he left personal property valued at sixty-three florins (about \$25). Beethoven was in comparison a millionaire, since he left 10,232 florins. When Brahms died he was worth \$100,000.

Dr. Rea, an English musician, recently published a review of musical progress during the past sixty years. In writing of the cheapening of music, he says that all of Beethoven's sonatas can now be bought for half the price once asked for one. Hand in hand with this cheapening has been a great improvement in the quality—better paper, legible text, full directions, biographic and analytic notes. In the early part of this century good musical libraries were rare; to-day, hundreds of teachers have complete editions of all the classic and standard works.

H. E. Rice has been elected secretary and treasurer of the Missouri State Music Teachers' Association. Mr. Rice has a wide acquaintance among musical people, and will prove a valuable officer to the Association.

A large and appreciative audience attended the recital given recently by the pupils of Miss Nohl of the Piano School at the Conservatorium. Miss May Farr and Mr. Joseph Kern contributed with several choice numbers to the artistic success of the entertainment. The programme was admirably selected and was participated in by Miss Irene Fatlman, Miss Minnie Friede, Miss May Farr, Miss Ora Bethune, Mrs. M. M. Stone, Miss Flora Kurtzborn, Mr. J. Kern, Miss Louise Mellor and Mr. W. Beimes. The highest praise must be accorded to the performers for their excellent rendering of each number. Clearness of execution and artistic comprehension marked the performance of all, and Miss Nohl may be congratulated not only on her promising pupils, but also on the undoubted success she has already attained by her method of teaching.

The following clipping is culled from the columns of a London weekly called "Lady," after a recent piano recital in that city by the Russian pianist, Vladimir de Pachmann:

"Pachmann has returned. Pachmann, with his funny airs and graces and folderols, and his musician's soul. I have heard his mannerisms condemned, and, you might think, justly, if you did not listen carefully and mark the sincerity of his expression. He is almost unequalled in Chopin, and the same may be said of his interpretation of the music of the other great masters. It would be a superficial observer indeed who judged that De Pachmann's playing was what he would have you think it by his manner. It is strong, poetic, and now and again has marvelous feeling. De Pachmann's audience went mad with delighted enthusiasm. They were quite right."

Mrs. Anna Cross of 4133 Newstead Avenue is one of the busy teachers. She has a large class of piano pupils and is very successful in her work.

Sir Arthur Sullivan writes most of his music at his country house during the summer; he does comparatively little of it in London. He works at night. Many of his friends, while admitting that comic opera pays best, are sorry that he devotes so much of his talent to it; he could do much better work.

The National Export Exposition, to be opened in Philadelphia in September, will have, among other features, a large auditorium seating 6,000 people. Concerts will be given in the afternoons and evenings. \$40,000 has been appropriated for musical attractions. A great reduction in railroad fares will be made, and as the national encampment of the G. A. R. will also be held in the same month, opportunity will be afforded to many to visit Philadelphia.

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The confidence of the manufacturer in his product is evidenced by his ten years warranty, which is "burnt in the back" of each instrument. Illustrated catalogue with music free.

# GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.



# AURORA.

3

Moritz Moszkowski.

Allegro con Brio  $\text{♩} = 84$ .

The musical score is written for piano and violin. It consists of five systems of staves. The first system includes a piano introduction with a forte (*f*) dynamic and a violin entry marked with a star (\*). The second system continues the piano part with a piano (*p*) dynamic. The third system features a complex piano part with multiple dynamics including *p*, *f*, and *sf*, and includes a violin part with a star (\*). The fourth system shows the piano part with a *rit.* (ritardando) marking. The fifth system concludes the piece with a *rit.* marking. The score includes various musical notations such as notes, rests, beams, slurs, and fingerings (e.g., 1, 2, 3, 4, 5).

1542 - 9

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*grazioso.*

*a tempo.*

*rit.*

*scherzando.*


1542



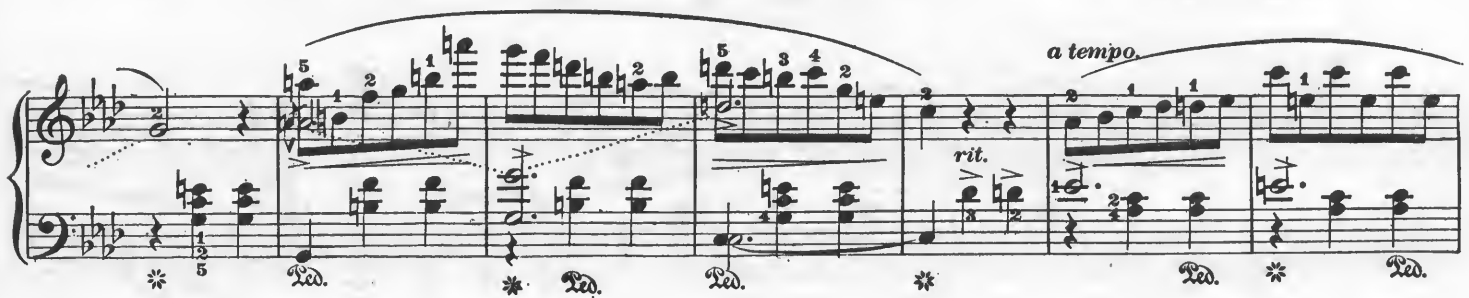
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 3, 5, 4, 1). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat).



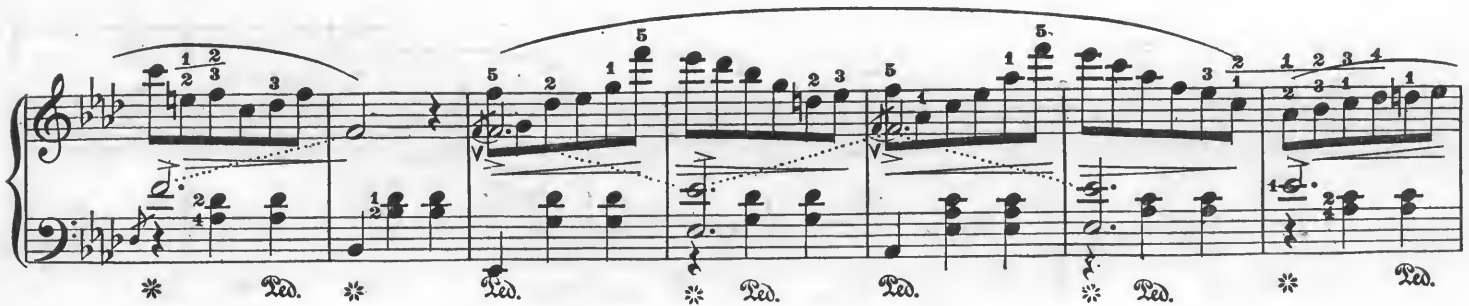
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking *Grazioso.* is present.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking *a tempo.* is present.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat).



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3, 1, 2, 4, 3, 1, 2, 1). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat).

*Risoluto.*

The first system of musical notation for the piece 'Risoluto.' It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are various fingerings and articulation marks throughout the system.

The second system of musical notation. It continues the piece with a variety of dynamics including sf, f, and p. The right hand has more complex chordal structures and melodic lines, while the left hand maintains a consistent rhythmic pattern. There are several trills and grace notes indicated.

The third system of musical notation. The dynamics fluctuate between f and p. The right hand shows a mix of eighth and sixteenth notes, often beamed together. The left hand continues with its eighth-note accompaniment, with some chords marked with 'acc.' (accents).

The fourth system of musical notation. This system features a more active right hand with sixteenth-note passages. The left hand's accompaniment remains steady. There are several trills and grace notes throughout the system.

The fifth system of musical notation. It includes a first and second ending bracket at the end of the system. The right hand has a mix of eighth and sixteenth notes. The left hand continues with its accompaniment, with some chords marked with 'acc.'.

*lusingando.*

The sixth system of musical notation, marked 'lusingando.' It features a more melodic and flowing style. The right hand has a series of eighth and sixteenth notes, often with grace notes. The left hand plays a simple accompaniment of eighth notes. There are several trills and grace notes throughout the system.





First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and contains several measures of chords and moving lines. Bass staff contains chords and some single notes. Fingering numbers (1-5) are present above notes in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with chords and moving lines, ending with a first and second ending bracket. Bass staff contains chords and some single notes. Fingering numbers are present.

Third system of musical notation. Treble and bass staves. Treble staff begins with the instruction *Risoluto.* and a fortissimo (*ff*) dynamic. It contains several measures of chords and moving lines. Bass staff contains chords and some single notes. Fingering numbers are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with chords and moving lines. Bass staff contains chords and some single notes. Fingering numbers are present.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a first and second ending bracket. It contains several measures of chords and moving lines. Bass staff contains chords and some single notes. Dynamics include *mf* and *ff*. Fingering numbers are present.

Sixth system of musical notation. Treble and bass staves. Treble staff contains several measures of chords and moving lines. Bass staff contains chords and some single notes. Dynamics include *p*. Fingering numbers are present.

First system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *And.* and *And.* with asterisks.

Second system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *cres.* and *And.* with asterisks.

Third system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *f* and *And.* with asterisks.

Fourth system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* and *And.* with asterisks.

Fifth system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* and *And.* with asterisks.

Sixth system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *rit.*



*Grazioso.*

First system of the musical score. It features a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment. The system is marked with a piano (*p*) dynamic and includes several measures with a 'Red.' marking and an asterisk.

Second system of the musical score. It continues the melodic and harmonic development. The treble staff shows more complex ornamentation. The system concludes with a 'rit.' (ritardando) marking.

*a tempo.*

Third system of the musical score, marked *a tempo.* It features a return to a more regular tempo. The melodic line in the treble staff is accompanied by a steady harmonic pattern in the bass staff.

Fourth system of the musical score. The melodic line continues with various ornaments and fingerings. The system includes several measures with a 'Red.' marking and an asterisk.

Fifth system of the musical score. The melodic line is highly ornamented with many grace notes and fingerings. The system includes several measures with a 'Red.' marking and an asterisk.

*stringendo.*

Sixth system of the musical score, marked *stringendo.* The tempo is increased. The system includes a 'cres.' (crescendo) marking and a 'do.' (ritardando) marking. The final measures are marked with a forte (*f*) and fortissimo (*ff*) dynamic.

8. *Con Bravura.*

The musical score consists of six systems of staves. The first system begins with a treble and bass staff, followed by a grand staff (treble and bass). The notation is highly technical, featuring numerous trills, triplets, and complex fingerings (e.g., 3, 2, 1, 4, 3, 2, 1, 4, 3, 1, 1). Dynamic markings include *p* (piano) and *f* (forte). The second system continues the technical complexity with more trills and fingerings. The third system features a grand staff with a treble staff and a bass staff. The fourth system includes a grand staff with a treble staff and a bass staff. The fifth system is marked *animato.* and features a grand staff with a treble staff and a bass staff. The sixth system is marked *cresc.* and features a grand staff with a treble staff and a bass staff. The final system is marked *strepitoso.* and features a grand staff with a treble staff and a bass staff, ending with a *ff* (fortissimo) marking.

1542 - 9

## PRELUDE.

**C major.**

*Notes marked with an arrow(↘) must be struck from the wrist.*

**Lemoine: Sidus, Op. 37.**

**Allegro.** ♩ - 112 to ♩ - 112.

1. *legato.*

The musical score consists of six systems, each with a treble and bass staff. The first system is marked with a common time signature (C) and the word 'legato.' above the treble staff. The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered '1' in the top left corner.

**1535 - 12**

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# SONG OF THE BROOK.

5

Pastorale.

C major.

Notes marked with an arrow (↘) must be struck from the wrist.

Lemoine Sidus. Op. 37.

Moderato. ♩ = 144.

2. *p legato.*

*f*

*rallent.*

*cresc.*

*a tempo.*

*mf*

*f*

*p*

*f*

*ff*

## MAY BREEZES.

Waltz.

F major.

Notes marked with an arrow(\) must be struck from the wrist.)

Lemoine Sidus. Op. 37.

Allegretto.  $\text{♩} = 80$ .

Cantabile.

3.  $p$

$p$

$p$  Fine.

$p$

$p$

$f$

$f$

# TOCCATINA.

7

C major.

## Hunting Song.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto.  $\text{♩} = 120$ .

4. *ben marcato.* *ff*

*ff* *p*

*ff* *ff*

*p ben sostenuto.* *legato.*

*ff* *p*

*ff* *p*



# FLEECY CLOUDS.

G major

Waltz.

Lemoine-Sidus. Op. 37.

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto  $\text{♩} = 80$ .

5. *mf*

*p* *f* *cresc.* *f* *p* *f* *p* *f* *f*

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# HAPPY VOYAGE.

9

F major.

Rondo.

Notes marked with an arrow must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto.  $\text{♩} = 122$ .

6.

The musical score is written for piano in F major, Rondo form, and Allegretto tempo. It consists of five systems of music, each with a treble and bass staff. The first system is marked with a '6.' and a 'f' dynamic. The music features various fingerings, slurs, and accents. The tempo is marked as 'Allegretto' with a quarter note equal to 122 beats per minute. The key signature is one flat (F major). The score is by Lemoine-Sidus, Op. 37.

## VILLAGE FESTIVAL.

*A minor.*

Hurdy Gurdy melody.

Lemoine-Sidus. Op. 37.

Notes marked with an arrow(↘) must be struck from the wrist.

Moderato. ♩ = 72.

7. *cresc.*

*f*

*cresc.*

*mf*

*cresc.*

*p* *dimin.* *ten.*

*Fine.*

1535-12

Repeat from the beginning to Fine.



# WOODLAND WARBLINGS.

11

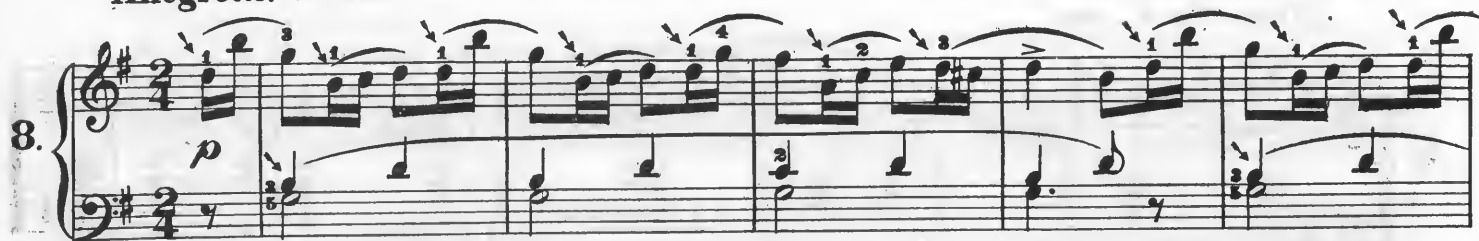
Rondo.

G major.

Notes marked with an arrow (x) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto.  $\text{♩} = 126$ .



Copyright 1894.

1595 - 12

Repeat from the beginning to Fine.

# CHILDREN AT PLAY.

C major.

Capriccio.

Notes marked with an arrow(↗) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Allegretto. ♩ - 160.

9.

# THE BUMBLE BEE.

13

Rondo.

D major.

Notes marked with an arrow (↘) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto. ♩ - 138.

10. *p* *legatissimo.*

The first system of musical notation, starting at measure 10. It features a treble and bass staff in D major (two sharps). The treble staff has a melodic line with many slurs and fingerings (1-4). The bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the time signature is 2/4.

*mf* *cresc.* *dim.* *p*

The second system of musical notation, measures 14-17. It continues the melodic and harmonic development. Dynamics include mezzo-forte (mf), crescendo (cresc.), decrescendo (dim.), and piano (p). The notation includes various slurs and fingerings.

*mf*

The third system of musical notation, measures 18-21. It continues the piece with similar melodic and harmonic patterns. A mezzo-forte (mf) dynamic is indicated. The notation includes various slurs and fingerings.

*Fine.* *f* *p*

The fourth system of musical notation, measures 22-25. It includes a 'Fine.' marking. The dynamics range from forte (f) to piano (p). The notation includes various slurs and fingerings.

The fifth system of musical notation, measures 26-29. It concludes the piece with a final melodic and harmonic statement. The notation includes various slurs and fingerings.





# STEEPLE CHASE.

15

Toccatina.

G major.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine\_Sidus.Op. 37.

Allegro  $\text{♩}_{80}$ .

12.

*legato.*

*simili.*

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1595-12

# MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Dedicated to Mrs. John Carroll.

Poem by Alpha Carey.

E. R. Kroeger.

Piu Allegro:  $\text{♩} = 80$ .

The piano introduction is in 3/4 time, marked 'Piu Allegro:  $\text{♩} = 80$ '. It features a melody in the right hand with fingerings 5, 4, 2, 1 and 5, 4, 2, 1. The left hand provides a harmonic accompaniment. Dynamics include *f*, *l.h.*, *cres.*, and *ff*. Pedal marks are indicated with asterisks and the word 'Ped.'.

Mein Liebchen, in Stund' der Stille Füllst mir oft ein Ahnen die Brust, ..... Dein

My darling, I think of thee oft - en, How oft - en I can not now tell, ..... Why

The vocal melody is in G major, 3/4 time, marked *mp*. The piano accompaniment is in the left hand, marked *p*. The lyrics are in German and English.

Bild voller glänzender Fülle Er-scheint mir O wärst du's bewusst! ..... Es

comest thou to me like e - ther, Like e - ther, my soul to in - dwell! ..... There

The vocal melody continues in G major, 3/4 time. The piano accompaniment continues in the left hand. The lyrics are in German and English.

1161 - 6

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kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch  
*espress.* *dim.*

comes to me dar-ling, an i - \_ dyl, Which mys-te-rious-ly tells me of thee,..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galten sie mir!.....

think of thee, dar-ling, and won - der, If that i-dyl were sent me by thee.....

*riten:* *a tempo.*

*riten:* *a tempo.*

*Ped* \*

Wie - \_ der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich

*mf*

Once more in my dreams of thee, love, My dreams all un-sought by me,..... Here

*p*

*or thus.*

*p*

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

sah. deine Eie-be zer-rin-nen, Entschwinden ein Blumenge-fild..... rit.

comes to me, dar-ling, a vi-sion That all is not well with thee..... rit.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr,..... Ob  
a tempo. appassione.

Come to me, dar-ling, and tell me, If all I have dreamt is true..... If

a tempo.

a tempo

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Won-ne der maischönen Ta-ge, Die ein-zig-e Lieb'in Ge-fahr..... Doch

all that came on those white wings, Were sent me, my dar-ling, by you..... Those

Ped. \* Ped. \* 1161-6 Ped. \* Ped. \* Ped. \*

sollt sich's anders ver-hal-ten, Du sandt's die Träume zum Scherz Die Träume, die lie-be-be-  
con espressione

wings flew to me un-bid-den, They came unknown and un-sought..... But if they were laden by

strahl-ten, Dann fessl'ich sie innig an's Herz.....  
p rallentando. a tempo.

thee, love, I'll nes-tle them close to my heart.....  
rallentando. a tempo.

Die Vöglein verrieth dich sit-tig, Sie ha-ben mein Liebchen be-  
con grazia.

All na-ture tells me of thee, love, The song birds do pipe to the

lauscht..... Und brachten auf glänzendem Fit-tig Die Kun-de, die mich un-berauscht. Mein

sea,..... Of the love that thou bearest to me, love, On wings of e-ter-ni-ty..... Fare-



*Liebchen leb' wohl denn rund har - re Wir wissen vom Jenseits kein Wort,..... Doch sicher, bei*  
*espress. dim.*

well, my darling, fare\_well ..... Of the future, we know not a - part ..... But we do know, my

*Gott ist der wah - re, Der Liebenden se - lig - ster Ort.*  
*riten. con anima.*

darling, that God is, Our ev - er re - spon - sive re - sort Ah,..... Ah,..... Ah,..... Ah, Ah,

*con anima.*

*Ped.*

Ah, Ah, Ah, Ah, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah, Ah, Ah,....

Ah, Ah, Ah,..... Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah, Ah, Ah,

N.B. To shorten the Waltz if so desired go from  $\$$  to  $\phi$  1161-6 page 7.

*molto cres.*

Ah, Ah,..... Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah,..... Ah,.....

*molto cres.*

*f* *Leb' wohl,..... Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah,..... Ah,..... Fare - well,..... Fare - well, my dar - ling, fare.

*rallen - tan -*

*wohl leb' wohl Ah wohl con anima.*

*do* well, farewell, Ah, well, Ah,..... Ah,..... Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah,

*- do. p con anima.*

*Pod. \**

*sf* Ah, Ah, Ah, Ah,..... Ah,..... Ah,..... Ah,.....

*f*

*ff*

*1161-6 Pod. \**

# HUZZA! HURRA!

Tempo di Galop  $\text{♩} = 100$ .

Herman A. Wollenhaupt.  
Op. 175.

*Tromba.*

*ff*

*ff*

*dim.*

*Brilliant.*

*p*

*dim.*

*dim.*

*f*

1. 2.

1. 2.



*Con Bravura*

Measures 1-6. Treble and bass staves. Fingerings: 5, 4, 4, 5, 3, 5, 4, 4, 5. Pedal markings (Ped.) are present under the bass staff.

Measures 7-12. Treble and bass staves. Fingerings: 4, 4, 5, 5, 4, 4, 5, 3, 5, 4, 4, 5. Pedal markings (Ped.) are present under the bass staff.

Measures 13-18. Treble and bass staves. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. Pedal markings (Ped.) are present under the bass staff. Dynamic marking *ff* appears in measure 14.

Measures 19-24. Treble and bass staves. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. Pedal markings (Ped.) are present under the bass staff. Dynamic marking *ff* appears in measure 20.

Measures 25-30. Treble and bass staves. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. Pedal markings (Ped.) are present under the bass staff. Dynamic marking *f* appears in measure 26. First ending bracket labeled "1st time" and "2nd time" spans measures 27-28.

Measures 31-36. Treble and bass staves. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4. Pedal markings (Ped.) are present under the bass staff. Dynamic marking *dim.* appears in measure 32. First ending bracket labeled "1" and "2" spans measures 33-34.

**Trio.**

**Trio.**

Measures 1-6 of the Trio section. The score is in 2/3 time and B-flat major. The piano part features a descending eighth-note line in the left hand and a series of chords in the right hand. The violin part consists of a single melodic line with eighth notes and rests. The viola part provides harmonic support with chords and rests. Dynamics include *f* (forte) and *sf* (sforzando). The section concludes with a repeat sign and a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The first measure has a vocal melody starting on a dotted half note, followed by a piano accompaniment of eighth notes. The second measure has a vocal melody of a dotted half note, followed by a piano accompaniment of eighth notes. The third measure has a vocal melody of a dotted half note, followed by a piano accompaniment of eighth notes. The fourth measure has a vocal melody of a dotted half note, followed by a piano accompaniment of eighth notes. The fifth measure has a vocal melody of a dotted half note, followed by a piano accompaniment of eighth notes. The sixth measure has a vocal melody of a dotted half note, followed by a piano accompaniment of eighth notes. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and articulation marks like asterisks and slurs. The piano part features a descending eighth-note pattern in the left hand and a more complex right-hand pattern with chords and single notes.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto' and the key signature is one sharp (F#). The score consists of 16 measures. The first 8 measures are marked with a '260.' above the staff and a '8' above the first measure. The last 8 measures are marked with a '8' above the first measure. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and a repeat sign.

[illegible]

8

*Andante*

*molto cresc.*

*f*

*sf*

First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of two flats. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at measures 1, 3, 5, and 6.

Second system of musical notation, measures 7-12. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *f* (forte) at measures 8, 10, and 12.

Third system of musical notation, measures 13-18. The right hand features a melodic line with eighth notes and quarter notes, while the left hand continues the eighth-note accompaniment. A *p* (piano) marking is present at measure 14.

Fourth system of musical notation, measures 19-24. The right hand has a melodic line with eighth notes and quarter notes, and the left hand continues the eighth-note accompaniment. A *dim.* (diminuendo) marking is at measure 19, and a *Con Bravura.* marking is at measure 23. Measure numbers 1, 2, 4, 5, and 6 are indicated above the right hand staff.

Fifth system of musical notation, measures 25-30. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. A *f* (forte) marking is at measure 29.

Sixth system of musical notation, measures 31-36. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *ff* and *ad.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *ff* and *ad.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *ff* and *ad.* with asterisks. A first ending bracket is present with the instruction "1st time *p* 2nd time *f*".

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *dim.* and *ad.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *ff* and *ad.* with asterisks. A first ending bracket is present with the instruction "1. 4".

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (4, 5). Bass staff features a rhythmic accompaniment with chords and slurs. Dynamics include *ff* and *ad.* with asterisks. A first ending bracket is present with the instruction "1. 4".



## MUSIC ON TAP.

An oriental potentate who had been "doing" London during a season which had been distinguished for its almost torrid heat, was asked to admire the brilliant scene at a very swagger ball where a hundred or more couples were sweltering through a Strauss waltz. "Yes, yes," he replied, "it's a beautiful sight, but why not hire people to do the dancing?"

This oriental notion that there can be no possible alliance or sympathy between pleasure and labor seems to be gaining ground in this part of the world. Year by year, says the *American Art Journal*, we make greater and greater exertions to reduce the ills of life to a minimum by all sorts of labor-saving apparatus. Without a doubt we shall soon have a revival of the attempt made a few years ago to put kitchens on wheels and deliver meals at residences. One may now take his morning canter on a "machine horse," or trudge up the side of a mountain on a "mountain climbing machine," enjoy a sea bath under his own roof, or stretch out on his lounge and listen to the songs and jokes of a variety show over a special wire. But, horrors upon horrors, we lately heard of a New Yorker, resident upon Riverside Drive, ordering away a piano which his wife had purchased because, forsooth, it wasn't "self-playing." He informed the piano house, in justification of his action, that he had spent thousands of dollars upon the musical education of his wife and daughters, but that, in spite of that fact, the piano was never played upon unless a man was hired specially for the occasion. He had grown tired of seeing this "box of silence" standing in the drawing-room, and that he was now resolved to buy a piano that would be of some use to "him and the boys" when they dropped in for a social evening. We must confess that our sympathies in a certain measure go out to this complaining *pater familias*. We know how it is ourselves when we have been in the mood for a little music and our wives and our sisters and our cousins and our aunts have, one after the other, with a most wonderful display of ingenuity and fecundity of imagination given good and valid excuses for not being able to play or sing. Many years ago, a well-known New Yorker, a resident of old Chelsea, horrified his people by sending a hand organ home, so that he might be able to have a "little music" when any friends dropped in to spend an evening. It certainly is maintained with a great show of justice that our American hotels have killed off family life. Our women don't want the bother of housekeeping—their desire is to lead lives of careless leisure, to come and go when they please, sit up all hours of the night and be abed till high noon, if the notion takes them. And as for "music made on the premises," as in the good old-fashioned style, that is ridiculous in their eyes or to their ears, for the reason that they hear so much good music in public places that it seems folly to be picking out tunes on the piano at home. Nobody, nowadays, so they assert, has any taste for the ballad singing of the old time drawing-room, or any patience to sit and listen to the halting runs and disorads of the young ladies of the house. "'Tis true 'tis pity and pity 'tis 'tis true." Hence the widely prevailing desire for some sort of music on tap, either gramaphonic, pianolistic or machine made in some way. Naturally the average ear is not sufficiently trained to care for exact tempi or correct expression. What is wanted is a "quick concert" on the principle of the "quick lunch." Your American is an impatient creature. He once ordered a derailed train of cars to be burned rather than take the time to get it back on the track again. His first question upon entering a restaurant is not: How good are your dishes, but how soon can you serve me? If you ask why he doesn't get married, he tells you that he hasn't the time, and he tells the literal truth. Why, then, should we expect this creature of unrest and impatience to be forever calm and collected under these many years of "excuses" when he asks for a "little music?" Isn't there good reason for him to order the truckman to take back a piano which is not "self-playing?" He longs for "quick service" when he feels musically inclined, and he hates excuses and apologies. He does not exactly regret the thousands of dollars expended upon his wife's voice and his daughter's piano lessons. Not he. That is something which every self-respecting father of a family must "go through"—it is like the children with the measles and whooping cough. They must have them. But *pater familias* is determined that his old age shall be made agreeable by an unlimited supply of music. He is fond of it, and to be sure he gets it at the fashionable hotels, but that isn't the thing. He wants it at his own home, for he doesn't go out as much as he once did. He prefers to have the "boys" drop in and spend the evening with him, while the ladies are doing Wagner at the opera house. Wagner goes clear over his head, and he confesses it frankly, and so do symphony concerts and oratorios and song recitals. Let him have his machine-made music then, for he is a jolly good fellow and has been musically starved his whole life.

## WILHELMJ.

Wilhelmj, who twenty years ago was perhaps the most popular violinist living, seems destined to pass the remainder of his life in London in the honorable, but not very brilliant, vocation of teacher. To those who are unfamiliar with the many circumstances which led to his retirement from public activity, it must seem well nigh incredible that an artist of such magnificent attainments and wide popularity should settle down to such a humdrum existence, particularly as Wilhelmj is so admirably fitted for public success and activity.

His last appearance in Berlin—about nine years ago—was a veritable triumph. Before they heard him play, the Hochschultes scoffed at the very idea that Wilhelmj still possessed sufficient skill to merit respectful attention. Imagine their amazement when Wilhelmj proved, beyond all possibility of a doubt, that his technic was colossal, and his tone unrivaled in volume. Whatever may be said of Wilhelmj's peculiar phrasing and unconventional musical ideas, it must be admitted that his performances stood, in some respects, so high as to earn for him the title of being the most popular violinist since Paganini's day.

## THOSE OLD FIDDLES:

The London *Chronicle* reports a new form—or is it a revival?—of the "old fiddle" swindle. It occurred in Vienna under the following circumstances:

"Some days ago, a young fellow carrying a fiddle under his arm entered a ham and beef shop. Having made his purchase, he discovered he had not enough money to pay for it; so he begged the tradesman to take his fiddle, which he was going to have repaired, as security while he went home and fetched the balance. He had scarcely left the shop when a well-dressed gentleman stepped in to make a purchase, and cast his eye on the violin. After a few minutes' inspection, he exclaimed: 'This is a fine instrument, by one of the old masters; I'll give you 150 florins for it.' The shopkeeper explained that he could not sell it without consulting the owner, and so the connoisseur went off, leaving five florins to secure the refusal of the treasure. Presently the original customer came back, and being informed of the offer, agreed to a deal, provided he had eighty florins down. The sum was at once paid by the innocent middleman. Needless to say, he has never seen the virtuoso again, and the value of the fiddle turns out to be five shillings."

## WHAT SINGERS SHOULD EAT.

"A diet that affords an abundance of ripe fruits," says Dr. F. Magee Rossiter in *Good Health*, "is beyond all question the best food for singers. With this can be combined grains and varieties of nuts; however, the very oily nuts—those that are rich in fat—are not good for the voice or the throat, as the oil causes irritation. The diet should be simple and plain, excluding many dishes at one meal and also bad combinations. The juices of fruits, with the acids that they contain, have a cleansing effect on the mucous membrane of the mouth and the pharynx, washing off any thick, tenacious accumulations of mucus, leaving a smooth, thinly lubricated surface, which assists greatly in enriching the tones. If one desires to keep the voice soft, flexible, and sweet, he should avoid all condiments, candies, fried foods, fatty, greasy foods, eating between meals, and indulging in late suppers. The free use of butter should be avoided. One should obtain abundance of refreshing sleep. No difficult singing should be attempted after eating a full meal. However, many singers take a light luncheon one or two hours before going on the stage. An exclusive meal of fruits would be most excellent."

The identity of the woman who became Mme. Paderewski is somewhat explained by a New York friend of the pianist, who says that Helene von Rosen is the maiden name of Mme. Gorski, the former wife of Ladislav Gorski, the intimate friend of the pianist. The families have been intimate friends ever since the two men met at the Cracow University. Gorski is a well-known violinist, who is known chiefly in Paris, although he appears occasionally in England. He is a Pole. It was not known that he and his wife had been divorced. They have a son old enough to be a student of philology in Munich. Gorski and Paderewski went to Paris as young men years ago and since that time the pianist has always made his home with the Gorski family in the French capital. Their house has always been the home of Paderewski's invalid son. Mme. Gorski always had charge of this boy and is said to be somewhat older than Paderewski.

Somebody said that the three great pianists now before the world might be summed up as follows: Rosenthal for technic; Sauer for poetry; and Paderewski for the ladies.

## EFFORTS IN FRANCE TO PRINT MUSIC.

A writer in an English journal, recently, deals interestingly with the early attempts made in France to print music. It is shown that the initial efforts to "set up" a score were very primitive.

Printing music from movable type is attributed to Petances during the fifteenth century. It was done in two ways—the lines and notes were printed separately, or the two were united together. This plan produced no uniformity; in the series of the lines there was lack of regularity of size, so that it was impossible to harmonize with the notes in a work, to mark the time. Next came the system called calcography, or the drawing and engraving of the lines and notes on brass. But this operation, instead of lessening, increased the cost of production. The output became too dear to be purchased for general use. Soon after this attention was directed to the cheaper and more expeditious method of stamping and punching. Sheets of tin and some alloy were tried for this in France, copper being too expensive. Germany followed France, while other foreign printers relied on zinc.

It was soon found that it was impossible to print music with the same ease as a book or periodical, even when the latter are in either Greek, Russian, German, or even Sanscrit. The polychronicon of Higdens, printed by De Worde, at Westminster, about 1425, are regarded as the earliest attempts made of the use of movable type for the printing of music. The lines, continues this writer, are of metal rules, loosely joined together, and the notes are formed of ordinary quadrats; in other words, pieces of type metal, cast lower than the letters, chiefly used to fill up spaces between letters, notes or sentences. In the early editions of other works the notes were filled in or placed by hand. Then came the cutting in blocks, which for a time it was thought would be adopted. But the plans failed to secure the desired and necessary connection; hence it was impossible to secure time or harmony. From the middle of the sixteenth down to the closing of the seventeenth century movable type was employed in different ways for printing.

Sometimes a portion of the scores was engraved on wood and the blocks intercalated with the words. This continued until the employing of the stamping process, but was ultimately superseded by engraving fragments of the musical composition on plates.

Oglin, at Augsburg, in 1507, printed lines and even notes simultaneously. The Dutch and Venetian typographers soon took up the matter. Pierre Hauitein, in 1525, made movable type lines and notes, and he is accepted as the earliest innovator of that art in Paris. Twenty years later Lele turned out excellent work from separated lines and notes. Following this came Duverger's system, which consisted in employing movable leaden type, making a cast of them in a preparation of gypsum, tracing the necessary parallel lines on the surface of the plaster. The combinations resulted in a very fair proof, but the process was very laborious and involved a heavy expenditure. Perfection in music printing was not yet found.

The royal printer, Ballard, published all the music during the reign of Louis XIV. It was regarded as a masterpiece of art on account of its clearness, elegance and the form of type. It was in movable type, and the latter was either in lozenge or square shape, peculiar to the manuscripts of the fourteenth and fifteenth century. It has been proposed to represent the seven musical notes by the ordinary vowels of the alphabet with the addition of X and Y, and confining the reading and writing of music to a single key. The absence of the latter forms the great obstacle to printing by movable type, which is too massive, overlaid as it were with movable signs.

Recently the scheme of printing the music lines on the paper, leaving the typographer to work in the signs and notes, has been tried. This system exacts too much minute attention, and is too slow to popularize musical printing.

It is believed by many in France that this plan contains the future solution of the complicated problem. Much rough-and-ready music is turned out by means of having recourse to lithography, stereotyped blocks, and several later accessories for economic impressions. But the trend inaugurated in the seventeenth century to engrave music upon sheets of copper, etc., continues.

It may be said that from the eighteenth century the engraving of music became definite. Bach, the composer, himself engraved a number of his own famous compositions.

The late Johann Strauss left an estate valued at about \$200,000. It is to be divided among his wife, his two brothers and the Vienna "Gesellschaft der Musikfreunde." His last work was a ballet, founded on "Cinderella," but partly finished, which was to have been produced next season at the Royal Opera, in Vienna. One of Strauss' latest waltzes was called after the artist Lehnbaeh, who had painted portraits of the composer and his wife, and then refused to accept a fee for them.

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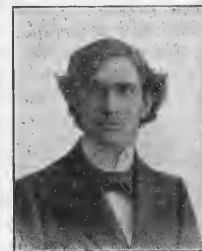
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Nearest to Wagner comes Gounod, with sixteen performances of three operas, while Verdi follows with ten performances of four operas. Mozart and Meyerbeer are evenly matched, with eight performances apiece, the former having two operas in the repertory and the latter three. Rossini's "Barber of Seville" had five performances, while Bizet, with "Carmen," had three. Donizetti's two repertory operas, "Lucia di Lammermoor" and "La Favorita," had three presentations all told. Mancinelli is represented by the two performances of his "Ero e Leandro," and Massenet with "Manon," Flotow with "Martha," and Mascagni with "Cavalleria Rusticana," figured once apiece.

The most popular operas, gauged by the number of performances, have been "Faust" and "Lohengrin," which usually come out on top. This year, however, Mr. Grau has been unusually continent, "Faust" and "Lohengrin" having had only eight presentations apiece, instead of mounting to twelve, which was the case with "Faust" during the difficult financial season of 1896-97. After this pair of operas, in the scale of popularity, come Gounod's "Romeo et Juliette," and Wagner's "Tannhäuser" and "Die Walküre," with seven apiece. A total of five performances each was reached by Meyerbeer's "Les Huguenots," Rossini's "Barber of Seville," Mozart's "Don Giovanni," and Wagner's "Tristan und Isolde," Verdi's "Aida," and Wagner's "Das Rheingold," "Siegfried" and "Götterdämmerung" had four apiece.

The splendid collection of works of art bequeathed by the late Baron Ferdinand Rothschild to the British Museum is one of the richest ever presented to that institution. Experts have placed the value at £400,000, and this with reservations, as some of the *objets d'art* are without price. The rarest works of the most skilled craftsmen of Italy, Germany and France of the Renaissance period are included in this wonderful collection. Cups carved out of the shining shell of the nautilus, vases of chalcedony, bloodstone and lapis-lazuli carved by craftsmen of the Roman empire and embellished by the Roman goldsmiths of the Renaissance—never were more wondrously beautiful things described in the Fairy Palaces of imagination than those in the list supplied to the Museum authorities.

Lillian Nordica, the great singer, has submitted to an interview which has been published in *Ainslee's Magazine*. A few of the rational, unaffected good things the lady said are:

"Music in America is in no uncertain state. It has not reached the position that it occupies, for instance, in Italy or in Germany. Americans have room in their broad sympathies for so many things that music could scarcely be expected to dominate their intellect. Still, it has a great hold, and may be expected to secure a greater. If indications may be trusted this nation will yet lead the world in this art also."

As to the opportunity in the United States for a woman to perfect herself in music, the prima donna said:

"If a girl has a keen appreciation of the higher phases of the art and desires to work in it and become one of its most perfect exponents, she could not, as a rule, hope to receive the proper encouragement here. It takes a lover of perfect music to inspire a student of perfect music, and there are not so many lovers of classic music in America. In New York there are a great number, yes. But New York is more of a world city than an American city."

As to whether music is a desirable profession for women, Nordica said: "Yes, one of the very best. It is calculated to prove agreeable to women, because it gives them that which they most desire, applause. More than any other calling, it satisfies a woman's heart. It satisfies her sentiment and sympathies. It allows her to dress and to gain recognition of her taste, and, lastly, it gives her an audience, that delightful thing which so many crave. These things are not everything—music is the first charm, but they make success in the latter all the more palatable."

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